

CARL FISCHER PIANO COURSE

# MUSIC LESSONS

*For  
Boys and Girls*

## FIRST BOOK

CARL FISCHER • INC. *New York*





# Outline Index

SHOWING WHERE EACH NEW STEP IS FIRST PRESENTED

No.		Page	No.		Page
<b>Section One</b>					
1.	THE NOTES GO MARCHING . . . . .	4	20.	A LITTLE WALTZ . . . . .	25
	Key of C Major; Hand Position, Thumbs on Middle C; Melody divided between two hands; The Phrase Mark; 2/4 Meter Signature; Quarter Notes, Half Notes			Tonic Chord of F Major	
2.	SOMETHING NEW . . . . .	5	21.	NEAR AND FAR . . . . .	26
3.	CHORAL MELODY . . . . . Bach	5		Hand Shifting	
	4/4 Meter Signature; Whole Rest		22.	POLLY WOLLY DOODLE	
4.	BETTY AND BOB . . . . .	6		American Folk Song	27
	Hand Position, C as lowest tone for each hand; Clapping Note Values; A different melody for each hand			Changing Hand Positions; Eighth Notes	
5.	AUTUMN DAYS . . . . .	7	23.	IN THE COUNTRY . . . . . Beethoven	28
	3/4 Meter Signature; Dotted Half Note			Replacement	
6.	TO PARIS . . . . . French Folk Song	8	24.	MORRIS DANCE . From "Shepherds Hey"	28
	Phrase Analysis		25.	A LIVELY DANCE . . . . . Bach	29
				D Major Scale, Key Signature	
	QUESTION BOX I . . . . .	9	26.	PEDAL STUDY . . . . .	29
7.	BLUEBONNETS; First Recital Piece . . . .	10	27.	BELLS . . . . .	30
	PLAYING FROM MEMORY			The Damper Pedal	
	HAND CROSSING; PEDAL SIGNS; EXPRESSION MARKS . . . . .	11	28.	IN MY FATHER'S GARDEN, Duet	
				French Folk Song	31
<b>Section Two</b>				Duet; Staccato	
	HALF STEPS AND WHOLE STEPS . . . . .	12	29.	THE MUSIC BOX . . . . .	32
	SHARPS AND FLATS . . . . .	12		A Major Scale, Key Signature; Leger Lines and Spaces	
8.	SUNSET . . . . .	13	30.	ALOUETTE . French-Canadian Folk Song	33
9.	QUESTION AND ANSWER . . . . .	13		The Hold	
10.	PIERROT . . . . .	14	31.	IN THE SWIMMING POOL;	
	Five Finger Position, Key of G, Key Signature			Third Recital Piece . . . N. Louise Wright	34
11.	THE PICNIC . . . . .	15		6/8 Meter; Chords I-V-IV	
	The Quarter Rest; The Incomplete Measure			EXPRESSION TERMS . . . . .	35
12.	TOSS THE BALL . . . . .	16		QUESTION BOX III . . . . .	36
13.	SUNSHINE AND SHADOW . . . . .	16	<b>Section Four</b>		
	Two-Tone Chord; Major and Minor Effects; Measure Rest		32.	BARCAROLE . . . . . Offenbach	37
14.	JINGLE BELLS; Second Recital Piece . . . .	17		The Dominant-Seventh Chord (V7);	
	Dissonance			Hand Extension L.H.	
	QUESTION BOX II . . . . .	18	33.	RING GAME . . . . . Danish Folk Song	38
	FIRST DAILY DOZEN . . . . .	19		Repeat Marks	
<b>Section Three</b>			34.	SADNESS . . . . .	38
	THE MAJOR SCALE; TETRACHORDS . . . .	20	35.	GRACEFUL WALTZ . . . . .	39
15.	UP THE SCALE . . . . .	21		The Short Slur; Crescendo, Diminuendo	
16.	DOWN THE SCALE . . . . .	21	36.	THEME . . . . . Schubert	40
	Transposition			B-flat Major Scale, Hand Position;	
17.	AT CAMP . . . . .	22		Dotted-Quarter Note	
	The Tonic Chord (I), Broken, Blocked		37.	AN OLD TUNE . . . . .	41
18.	CLOWNS . . . . .	23		6/8 Meter (continued from p. 34)	
	G Major Scale and Tonic Chord; Key Signature		38.	THE BEAR WENT OVER THE	
19.	DRINK TO ME ONLY WITH THINE EYES			MOUNTAIN . . . . . Crusaders' Song	42
	English Folk Song	24		Da Capo al Fine	
	F Major Scale and Key Signature		39.	AIR . . . . . Beethoven	43
				Subdominant Chord	
			40.	MARCHING . . . . .	44
				E-flat Major Scale, Hand Position;	
				Octave (8va)	
			41.	CHRISTMAS SONG . . . German Folk Song	45
				Time Signature, C; Coda	
			42.	JIG; Fourth Recital Piece . Irish Folk Song	46
				QUESTION BOX IV . . . . .	48

CARL FISCHER PIANO COURSE

# MUSIC LESSONS

*for Boys and Girls*

*By*

MAXWELL ECKSTEIN

HILDA HOLT, PAULINE SCARBOROUGH

OSBOURNE McCONATHY

## FIRST BOOK



*Price 75 cents*

CARL FISCHER • INC. *New York*

# For the Pupil

---

Everybody enjoys music. We all like to sing songs, to play pieces, and to listen to the radio. But especially we want to be able to play a musical instrument.

As soon as boys and girls are big enough they want to take lessons so that they can make music for themselves. Sometimes there is a question as to what instrument is best to learn. Shall it be a trumpet, a violin, a flute, the piano, or some other instrument? They all are good, and it is fun to play any one of them. As a rule, though, it is best to begin by studying the piano. Let us tell you why.

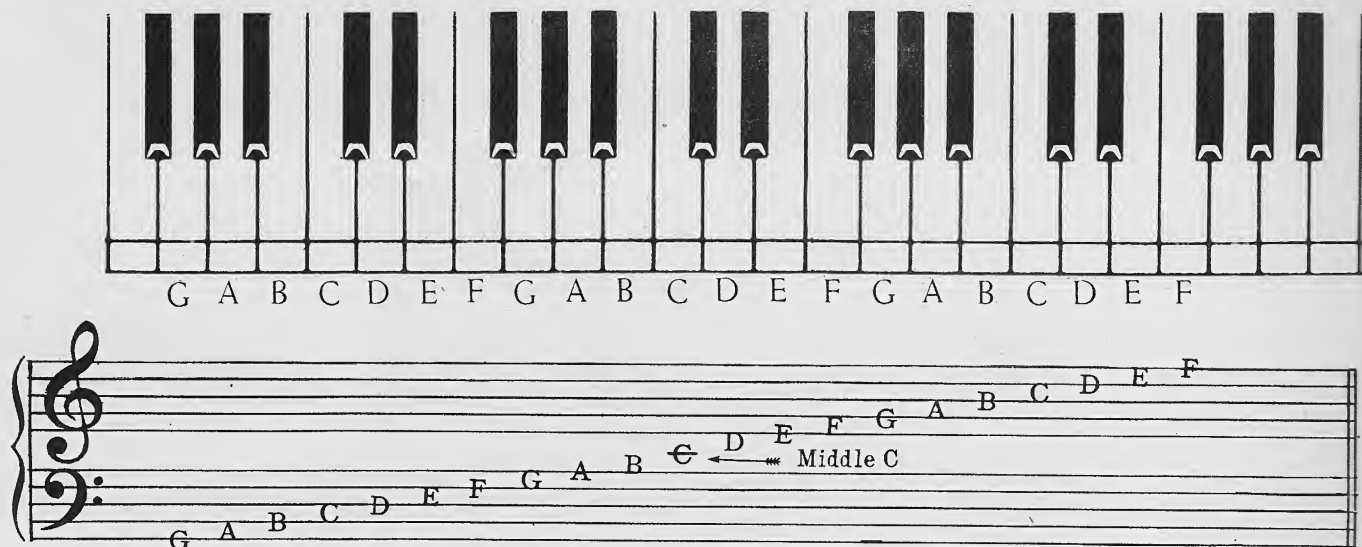
In the first place, the piano can play both melody and chords. It can be played alone or with other instruments or with singers. It can play up to the highest tones and down to the lowest, so that the pupil learns the whole range of musical notes. By playing a key the tone comes at once, so that you can make music right away without having to learn how to blow or to draw a bow. Because of all these advantages it is possible to become acquainted with music readily, to learn the notes quickly, and to get the best start in becoming truly musical. If you wish later to take up the study of another instrument, such as the violin or horn, the preparation given by a year or two of piano study makes it much easier and quicker.

Another good reason for learning the piano is that every kind of music can be played upon it. Songs, operas, orchestra selections, dances, and every other type of piece sounds well on the piano. You can always play any piece you like, and that is something no other single instrument can do, except perhaps the organ. But very few homes have organs, while pianos are nearly everywhere.

One of the pleasantest things about playing the piano is that it makes you welcome everywhere. It is a fine thing to be able to entertain your parents and your friends by playing for them. If people want to sing, it is good to be ready to play their accompaniment. At school a pianist is always appreciated. He is needed for the orchestra, for playing in the assembly, for marches or accompaniments, and for playing in the gymnasium. But best of all, the piano can be our own true and close friend, to which we can always turn for companionship.

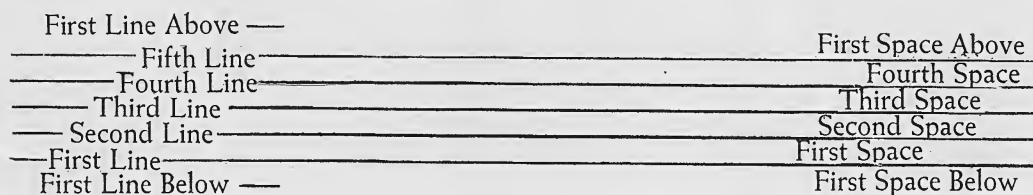
So it is best to begin music study by taking piano lessons. This book will help you learn to play. It contains a number of pleasing pieces which you will enjoy learning and which others will enjoy hearing you play.

THE PIANO KEYBOARD with the names of the white keys. The black keys are arranged in groups of twos and threes. This grouping helps you locate the white keys.



THE GREAT STAFF with the letter-names of the lines and spaces. There are seven letters in the musical alphabet.

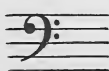
THE FIVE-LINE STAFF with the number-names of the lines and spaces.



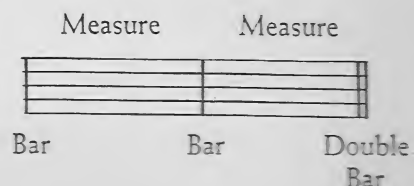
## A TABLE OF NOTES AND RESTS

	NOTES	RESTS
Whole Note		Whole (Measure) Rest
Half Notes		Half Rests
Quarter Notes		Quarter Rests
Eighth Notes		Eighth Rests

The G-Clef gives its name to the Second Line of the Treble Staff



The F-Clef gives its name to the Fourth Line of the Bass Staff



# HAND POSITION

R.H. — Middle C up to G  
1 5

L.H. — Middle C down to F  
1 5

## [1] The Notes Go Marching

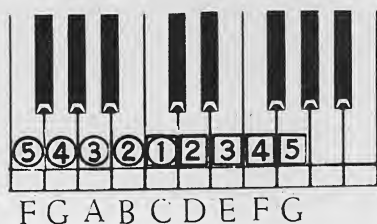
In the key of C Major, C is the Keynote, or Home Tone.  
We usually like to hear a piece end "at home."

### THE PHRASE MARK

This piece is made up of two phrases, as shown by the phrase marks. You and your Teacher may take turns in playing the phrases. You will notice that the two phrases are exactly alike. Tell your Teacher the letter-name of each note in the second phrase.

### THE SIGN $\frac{2}{4}$

This sign means that there are two counts in each measure. (Measure: one bar to the next) A Quarter Note (♩) gets one count; a Half Note (♪) gets two counts.



TO THE PUPIL: Place both thumbs on Middle C. The other fingers touch the neighboring white keys. Numbers in squares (□) indicate Right Hand fingering. Numbers in circles (○) indicate Left Hand fingering.

### KEY OF C MAJOR

Right Hand  
Fingering

Left Hand  
Fingering

① ② ③ ④ ⑤



## [2] Something New

Hand Position same as in No. 1

THE SIGN  $\frac{4}{4}$

This sign means four counts in each measure.

A Whole Note (○) gets four counts.

How many counts does a Half Note (◐) get?

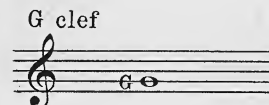
## [3] Choral Melody

Suggested by Choral No. 254

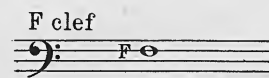
Johann Sebastian Bach

Hand Position same as in No. 1.

New note  
for Right Hand



New note  
for Left Hand



Find the sign that tells the number of counts in each measure.

What do we call (◐)?

In this piece, how many counts does it get?

What do we call (◑)?

In this piece, how many counts does it get?

TO THE TEACHER: The pieces on pages 4 and 5 are played divided between the two hands. In order to simplify the visual problem for the pupil, the rests for the silent hand are not printed in the pieces on these pages.

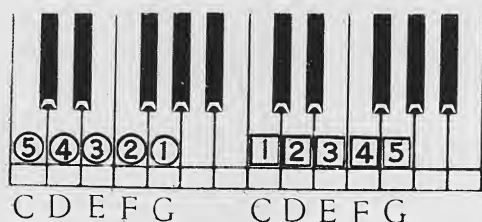


#### HAND POSITION

Right Hand: Middle C to G  
Left Hand: Lower C to G

### [4] Betty and Bob

A piece with a different melody for each hand.



#### KEY OF C MAJOR

The position of the Right Hand is the same as that shown on page 4, with the thumb on Middle C.

The little finger (5) of the Left Hand is on C, an octave (eight keys) lower, with the other fingers touching the neighboring white keys.

In this position, each hand has C as the lowest key.

TO THE TEACHER: As a preparatory study, the Pupil may clap the note values of the Right Hand while the teacher plays; then same activity with Left Hand.

Additional rhythmic activity (after piece is learned): the Teacher plays one part while Pupil claps the other.

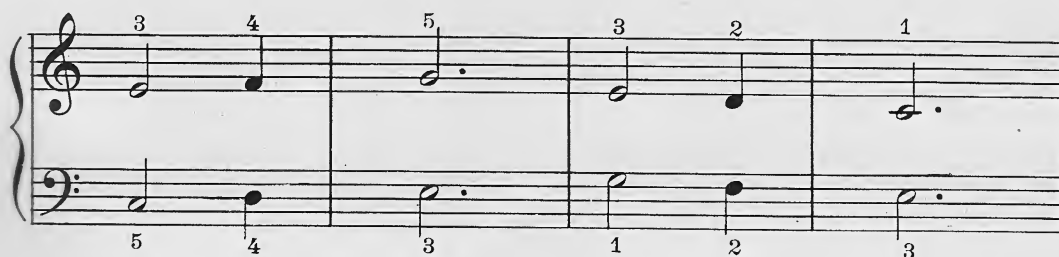
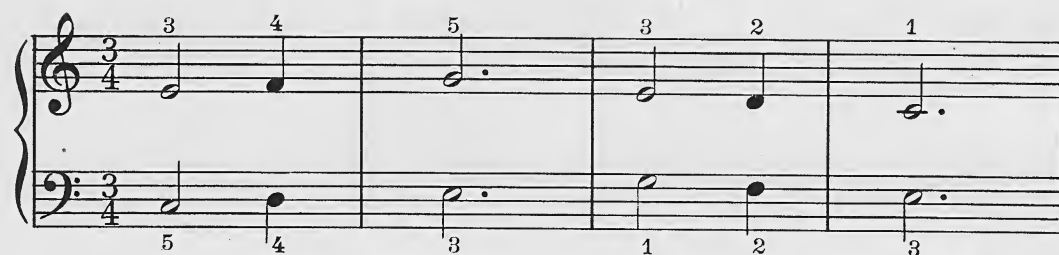




## [5] Autumn Days

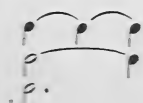
POSITION

1	5
C	G
5	1

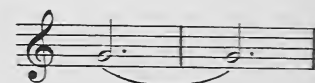


$\frac{3}{4}$  METER 3 counts to each measure  
A Quarter Note (♩) gets one count

The Dotted Half Note (♩.) gets three counts.  
Count: 1 - 2 - 3



THE TIE



When two notes of the same pitch are connected by a curved line (tie), the second note is held and counted, but is not played again.



## [6] To Paris

(à Paris)

English Words

French Folk S

English Words

Dap- ple gray, so they say,

5 1 2 1 5 1 2 1

Trots to Par- is eve- ry day.

5 1 2 4 1 2 3

French words

A Par- is, a Par- is,

Sur mon pe- tit che- val gris.

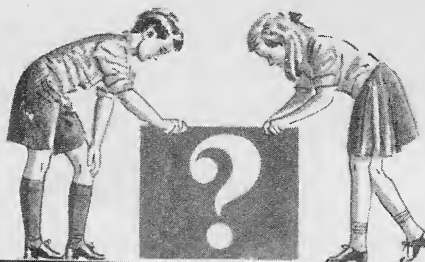
$\frac{2}{4}$  METER 2 counts to each measure.  
A Quarter Note (♩) gets one count.

POSITION

1	5
C	— G
5	1

The notes of the first and third phrases of "To Paris" are exactly alike, and the two phrases are played alike. Examine the second and fourth phrases to see if they should be played alike.

Nearly everybody in France sings this old song, "A Paris," but nobody knows who composed it. Every country has its own old familiar songs, which are called Folk Songs.

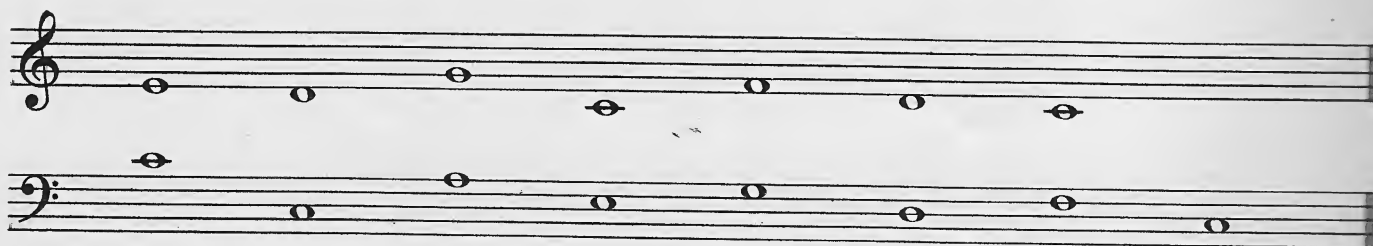


## Question Box I

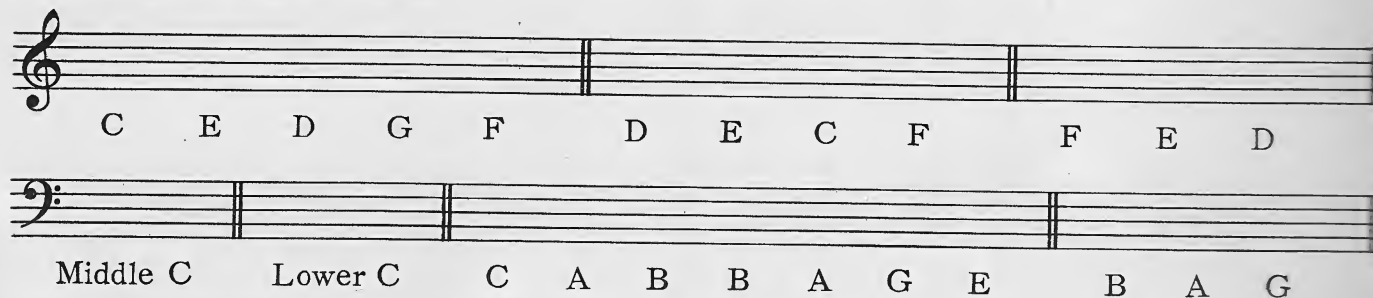
1. In the pieces you have played from this book:

- a. How many counts has ? . . . . . c. How many counts has ? . . . . .
- b. How many counts has ? . . . . . d. How many counts has ? . . . . .

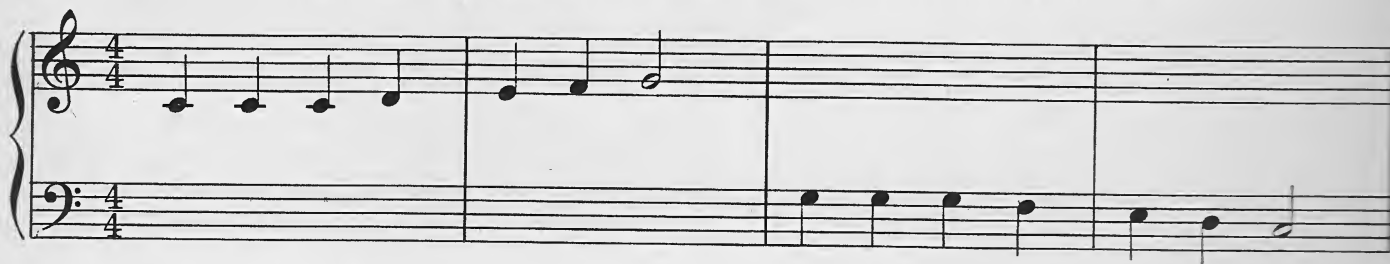
2. Write letter-names below the notes:



3. Write notes above the letter-names:



4. MUSIC READING TEST. Learn this piece at home without help. Then play it for your Teacher.



COMMENTS BY THE TEACHER:

.....

.....

.....

.....

RATING BY THE  
TEACHER:

Excellent . . . . . E  
Good . . . . . G  
Fair . . . . . F  
Unsatisfactory . . . . . U

RATING ☐

If Pupil's rating for this test is Unsatisfactory, he should be given an opportunity to review the principles that have been developed, and when ready should have another test.



POSITION  
Thumbs at Middle C

## [7] Bluebonnets

First Recital Piece

Moderato

WARNING SIGNAL



### STUDY POINTS

1. Hand crossings
2. Pedal
3. Dynamics
4. Memorizing

### PLAYING FROM MEMORY

Sometimes you may be asked to play for friends. Wouldn't it be fun to play for them without music?

After you have learned to play Bluebonnets, you may wish to memorize it.

First play the piece through several times. Then try to hear the melody in your mind without playing. Do this while looking at the notes and then without looking at them.


The next step is to study the first phrase. Then study the second phrase and notice how the two phrases are almost alike. Next play both phrases. Do the same with the third and fourth phrases, and then play all four. By comparing the phrases and seeing how they are alike or different you will soon have them memorized.

By looking at the melody as it appears on page 11, you will discover that it is the same as on page 10, except that the fourth phrase is repeated. The Left Hand, though, has a different part, and the interesting thing about the Left Hand part is that it occasionally crosses over the Right Hand.

The hand crossing must be done very gracefully. Be sure that each note receives its full value. You must think ahead for the cross-hand note, so as to be ready when the time comes to play it.

By following this plan: a. Learning to play the piece; b. Hearing the melody mentally; c. Studying the piece by phrases; d. Comparing phrases, noticing repetitions and differences; e. Observing details; memorizing not only is made easier but also very pleasant.

Four systems of piano music for a single melodic line. Each system has a treble clef staff with a piano (p) or forte (f) dynamic marking and a bass clef staff with a 'L.H. over' marking. The music features various fingerings (1-5) and articulations like slurs and accents. The first system starts with p, the second with p, the third with f, and the fourth with f. The fourth system includes a 'p ritard.' marking and a 'Pedal' sign.

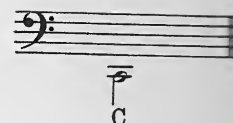
This is a Pedal Sign:   
 It tells you to press down the Pedal on the right.

EXPRESSION in music includes playing:  
 Loud or soft — Dynamics  
 Fast or slow — Tempo

DYNAMICS: *p* (piano) — soft  
*f* (forte) — loud

TEMPO: *Moderato* — at a moderate tempo (speed)  
*Ritardando* (*Ritard.*, *rit.*) — gradually becoming slower

LANDMARK:  
 Two octaves  
 Below Middle C

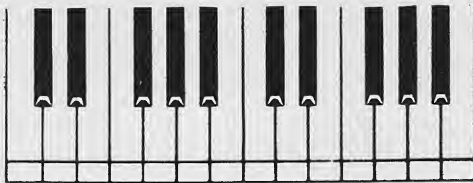


## HALF STEPS AND WHOLE STEPS

**HALF STEP:** From any key to the very next key, right or left, black or white, is a Half Step.

**WHOLE STEP:** Two Half Steps make a Whole Step.

### KEYBOARD CHART FOR FINDING HALF STEPS AND WHOLE STEPS



### ACCIDENTALS — Sharps (#), Flats (b), and Naturals (♮).

**# SHARP** — The word Sharp means the next key to the right (Half Step).

**b FLAT** — The word Flat means the next key to the left (Half Step).

**♮ NATURAL** — The Natural tells you to play the white key.

## FINDING HALF STEPS AND WHOLE STEPS

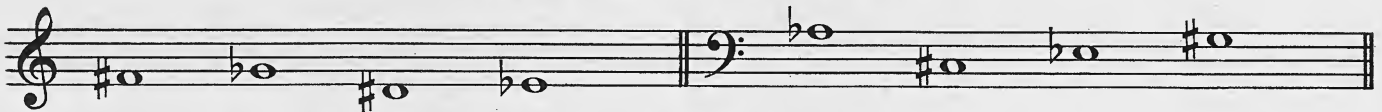
1. Find the key named E.
  - a. Point to the key a Half Step higher. Name it.
  - b. Point to the key a Whole Step higher. Name it.
  - c. Point to the key a Half Step lower. Name it.
  - d. Point to the key a Whole Step lower. Name it.
2. Select any other key, white or black.  
Find the Half Steps and Whole Steps, higher and lower, and name the keys.

## FINDING SHARPS AND FLATS

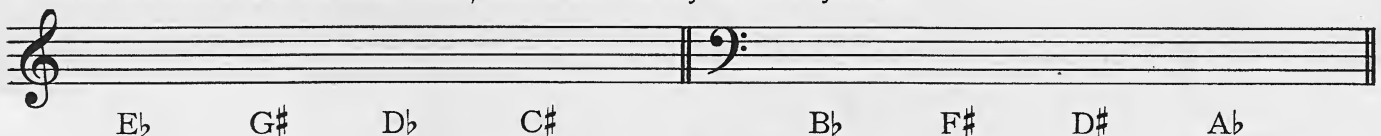
You will find several Sharps and one Flat on page 13. Give the letter-name of each.

## WRITING EXERCISE

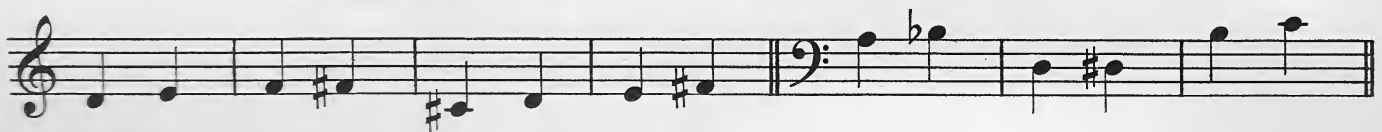
1. Write the letter-name below each note; then locate the key on the Keyboard.  
(A key may have more than one name.)



2. Write the note above the letter-name, then locate the key on the Keyboard.



3. Write the word Whole for Whole Steps, and Half for Half Steps.







## [8] Sunset

POSITION

Thumbs at Middle C

Handwritten musical notation for the piece "Sunset". The notation is in 3/4 time and consists of two systems, each with a treble and bass staff. Fingerings are indicated by numbers 1-5 above or below the notes. The key signature has one sharp (F#).

System 1:

- Treble staff: 3 5 3 2 5 3 5 3 2
- Bass staff: 1 2 4 1 2

System 2:

- Treble staff: 3 5 1 4 3 2 3
- Bass staff: 1 2 3 5 4 2 1

## [9] Question and Answer

POSITION

1 5  
C — G  
5 1

Handwritten musical notation for the piece "Question and Answer". The notation is in 4/4 time and consists of two systems, each with a treble and bass staff. Fingerings are indicated by numbers 1-5 above or below the notes. The key signature has one sharp (F#).

System 1:

- Treble staff: 1 5 4 5 4 2 3 4
- Bass staff: 3 1 2 3 4

System 2:

- Treble staff: 3 5 2 3 1
- Bass staff: 5 1 2 1 2 2 1 3

# POSITION

1        5  
G — D  
5        1

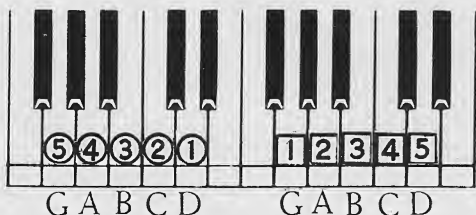
## [10] Pierrot

(Au Clair de la Lune)

Play the repeated notes by a movement of the whole arm rather than by finger action alone.

French Folk Song

The musical score is written for piano in G Major (one sharp, F#) and 4/4 time. It consists of two systems of music. The first system has four measures with the lyrics: "In the sil-ver moon-light Stands Pier-rot at night,". The second system also has four measures with the lyrics: "Beg-ging for a pen-cil So that he can write." Fingerings are indicated by numbers 1-5 above the notes. The bass line uses triplets of eighth notes.



### THE FRENCH WORDS:

Au clair de la lune  
Mon ami Pierrot,  
Prête moi ta plume  
Pour écrire un mot.

### KEY SIGNATURE

The F-sharp (Key Signature) at the beginning of the staff tells us that the piece is in the Key of G Major, and that the Home Tone is G. For the Key of G Major we must play F-sharp throughout the piece.

Observe the new Hand Positions for the Key of G Major.

### KEY OF G MAJOR

A musical scale for the Key of G Major, showing the notes G, A, B, C, D, E, F#, G. The right hand (R.H.) is shown with fingers 1-5, and the left hand (L.H.) is shown with fingers 5-1. The scale is written in G Major (one sharp, F#).





## [11] The Picnic

This piece begins with an Incomplete Measure (the last beat of the measure only.) It is completed in the last measure of the piece (two beats).


POSITION

1	5
G	D
5	1

Moderato

The musical score is written for piano in 3/4 time, key of D major. It consists of four systems of music. The first system begins with a piano (p) dynamic. The piece concludes with a ritardando (rit.) marking. Fingerings are indicated by numbers 1 through 5 above or below the notes.

### RESTS

This is a Quarter Rest . A Rest is a sign of silence, as though the hand were listening. A Quarter Rest corresponds in time to a Quarter Note.



## [12] Toss the ball

POSITION

1	5
G	D
5	1

Musical score for 'Toss the ball' in G major, 2/4 time. The score consists of two systems of piano accompaniment. The first system has four measures, and the second system has four measures. Fingerings are indicated by numbers 1-5 above or below notes. Measure rests are shown as small black squares in the bass staff of measures 2 and 4 in both systems.

## [13] Sunshine and Shadow

POSITION

1	5
G	D
5	1

This is a sunshine piece. But at one place the music suggests a shadow, as though a cloud had hidden the sun. Can you find that place? The sunny music in this piece is Major, the shadowy music is Minor.

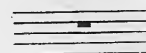
Musical score for 'Sunshine and Shadow' in G major, 3/4 time. The score consists of two systems of piano accompaniment. The first system has four measures, and the second system has four measures. Dynamics include *mf* (mezzo-forte) and *p* (piano). The second system includes a *rit.* (ritardando) marking. Measure rests are shown as small black squares in the bass staff of measures 2 and 4 in both systems.

mezzo forte (*mf*) : moderately loud

A TWO-TONE CHORD

In the last measure of each piece on this page the Left Hand plays two keys at the same time, as shown by the two notes, one above the other. Observe that the fingering is given for both notes, the lower number for the lower note, and the upper number for the upper note.

MEASURE REST



The little black sign is a Measure Rest. (It is also called a Whole Rest.) It means that the hand rests during that measure.



# [14] Jingle Bells

Second Recital Piece

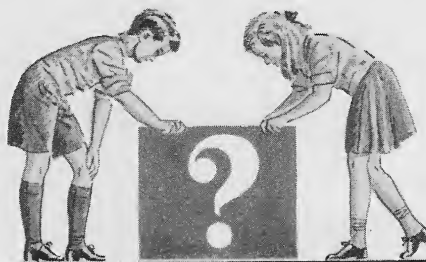
POSITION

1	5
G	D
5	1

Lively American Folk Song

The musical score is written for piano in G major (one sharp) and 4/4 time. It consists of four systems of two staves each (treble and bass). The tempo is marked 'Lively'. The piece is identified as an 'American Folk Song'. Fingerings are indicated by numbers 1 through 5 above or below the notes. The score includes several measures with dissonances, such as measure 6 where the bass has a 4 and the treble has a 3, and measure 14 where the bass has a 2 and the treble has a 1. The piece ends with a double bar line in the final measure of the fourth system.

Find measures 6, 7, and 14. In each of these measures the first count, if played alone, may sound strange. Such an effect is called a Dissonance. Dissonances add spice to the music.



## Question Box II


1. What is this sign? 

Answer: . . . . .

2. What does it mean?

Answer: . . . . .

. . . . .

3. What is this sign? 

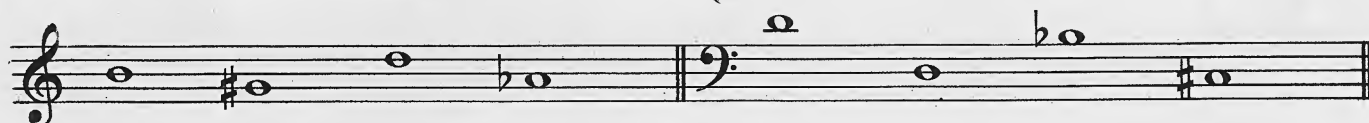
Answer: . . . . .

4. What does it mean?

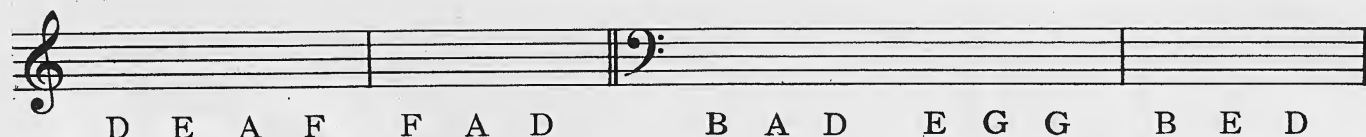
Answer: . . . . .

. . . . .

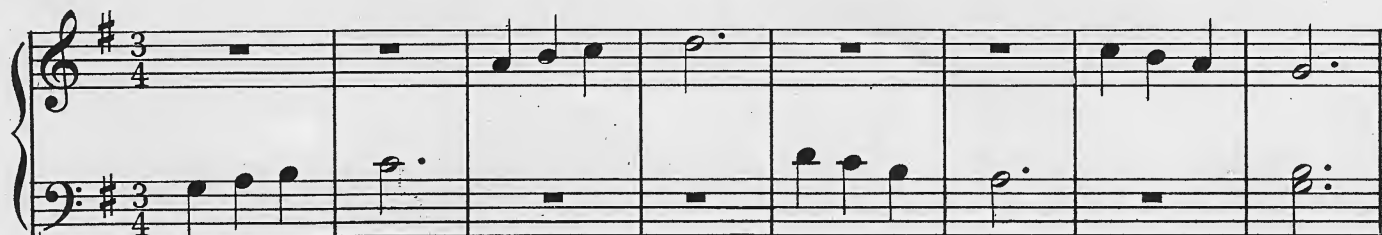
5. Write letter-names below the notes:



6. Write notes above the letter-names:



7. MUSIC READING TEST. Learn this piece at home without help. Then play it for your Teacher.



COMMENTS BY THE TEACHER (See page 9)

. . . . .  
 . . . . .  
 . . . . .  
 . . . . .  
 . . . . .

RATING BY THE TEACHER

☐